CATALOGUES OF ART EXHIBITIONS ORGANIZED BY THE ARTS COUNCIL OF GREAT BRITAIN REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
45 South Street
Bishops Stortford
Herts CM23 3AG
England

Somerset House
417 Maitland Avenue
Teaneck
New Jersey 07666
USA

Date of publication and production of master: 1975

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers

Serial numbers: Each title is given a seven-figure serial number in the top right hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears; the first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

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Technical data:

Producing laboratory: Micromedia Ltd, Kidlington, Oxford.

THE ARTS COUNCIL OF
GREAT BRITAIN

EPSTEIN

An exhibition held at the

TATE GALLERY

September 25 to November 9

1952

Printed by The Westerham Press Ltd.
High Street, Westerham, Kent
Third Edition

FOREWORD

Although Jacob Epstein is widely known as one of the foremost sculptors of the present century no comprehensive exhibition of his work has yet been shown. For obvious reasons it has not been possible to include a number of his large carvings but an attempt has here been made to offer an otherwise representative cross-section of his *oeuvre*.

The Trustees and Director of the Tate Gallery have kindly and appropriately offered for this exhibition the hospitality of their galleries which are the home of the national collection of modern sculpture. They have in addition lent no less than seven examples of Epstein's work from their permanent collection. To them and to all other lenders both public and private whose names appear on page 36 the Arts Council offers its sincere thanks.

In the compilation of this catalogue invaluable help and a great deal of information has been given by Mr. Oliver Brown. Messrs. Michael Joseph, the publishers of the sculptor's autobiography, *Let There be Sculpture*, have kindly allowed the free use of quotations, as have Messrs. Heinemann and Mr. Arnold Haskell, the publishers and author of *The Sculptor Speaks*. The Public Trustee and the Society of Authors, Messrs. Jonathan Cape, the publishers, and Mrs. Margery Ross, the editor, have also allowed us to quote from a letter of the late Bernard Shaw which appeared in *Robert Ross, Friend of Friends*. The sculptor himself has given every possible assistance and has lent a number of works from his studio.

P.J.

INTRODUCTION

The work of Epstein in all its diversity can be studied in this exhibition. True, it has only been possible to borrow a few of his monumental carvings and large bronzes because some are in architectural or other settings from which they could not be removed, and others are in America. It is a measure of Epstein's stature that an important part of his work is of this monumental nature. A few of these pieces have therefore been included in the book of illustrations which has been published as a supplement to this catalogue. There are several of the smaller carvings, mostly imaginative, inventive works from the Vorticist period; but it is chiefly as a modeller and especially as a portraitist that we see Epstein here in the bronze heads and busts from what can be described as his early, middle and late periods. The dual nature of Epstein's art is thus clearly defined: he is both the carver in stone and marble, a sculptor of great vitality and integrity, and also the modeller and portraitist with an exceptional psychological insight into the character of his sitter and with great powers of dramatic expression. From this conflict of sculptural ideals comes a tension which contributes to the immense impact of Epstein's work. Herein too lies the cause of some failures when the equation has not been resolved. The carver working in hard resistant materials releases, as it were, a hidden form from within the block of wood or stone. This form will be given emphasis by the very nature of the material and the limitations inherent in the cutting of a hard material. The modeller builds up his form out of nothing, superimposes his form, working from without building up layer upon layer of clay which gives emphasis to the surface, to texture and the play of light and

shadow, which is increased when the clay is cast in bronze. Epstein approaches his art from both directions but temperamentally he is a modeller.

Hitherto sculptors have always been chiefly concerned with the rendering of the human body. But today it is substitutions for the human body which are the preoccupation of many sculptors in their attempt to express form in volume or in outline or in inner space. Not so for Epstein. 'I am interested in humanity and sculptural form' he has said 'and not in the abstract.' He stands in a sense as a link between two worlds with one foot, or should one say one hand, in each. He is a great romantic, and here one cannot resist the comparison with Rembrandt. The great Dutchman too refused to depart from his convictions in the face of public condemnation; he frequently chose religious subjects for the expression of his deep interest in human psychology; and he showed in his late works an unparalleled intensity and mastery.

If Epstein inherits the romanticism of the old world —he was born in 1880—he is also of this age for he came upon the scene just as the continental movements of cubism and futurism were launched and he subjected himself, if only temporarily, to influences which left their mark. But although he has always shown his sympathy for the work of younger men[1] he has not since 1914 accompanied them in their explorations into the nature of more experimental sculpture but 'has remained in the European tradition of my early training' and has allowed his forms to evolve from natural appearances. And yet round him and his carvings—more, probably, than round any British artist of the present

[1] The catalogue of Henry Moore's first exhibition, held at the Leicester Galleries in April 1931, contains a prefatory note by Epstein.

century—controversy has raged. Violently abused, forcefully defended, he has always been a storm centre. The attack has always been fed by the cheap sensationalism of certain sections of the press designed for consumption by a public almost wholly uninterested in the problems of sculpture. For at the beginning of the present century there was complete degeneracy in sculpture in England, and especially in official monuments which are the only experience of sculpture available for many. Even today there is no real national tradition for sculpture in public places. And one of the few contemporary examples of which we are likely to be proud is in fact the work of Epstein himself. I refer to the new *Madonna and Child* (pl. 19) for the Convent of the Holy Child Jesus in Cavendish Square which has just been cast but not yet erected. It is a matter for reproach that most of Epstein's great monumental works remain in the isolation of museums or private collections and some amends are now made by the placing of both his latest works on this scale—the *Lazarus* (pl. 17) is the other—in a permanent architectural setting.

The bursts of outraged feeling have been directed almost entirely against Epstein's large carvings; and their very bulk is undoubtedly itself sensational. The accepted associated idea of a scale appropriate to the human body and its parts is ignored. In addition the plastic unity, the relation between form and content becomes harder to achieve in a sculpture of great size. When there is as well an unusual treatment of a familiar or sacred theme—the substitution, for instance, of the idioms of Aztec or African sculpture for the 2,000-year-old vocabulary of Greek and European art in the representation of a Madonna or an Ecce Homo—the cumulative effect can be overwhelming. Epstein has produced

these monumental carvings on and off, usually for his own satisfaction, ever since he received his first major commission in 1907 (that is when he was only twenty-seven) for eighteen over-life-size figures on the British Medical Association's building in the Strand—and it is right to record that the credit for this was due to the artist Sir Muirhead Bone and the architect Mr. Charles Holden, who has always shown an appreciation, all too rare in his profession, for the work of contemporary artists. The figures were finished in fourteen months—a prodigious feat which reflects the dynamic ardour and vitality with which Epstein has attacked and still attacks a new problem. The dramatic story of accusations of indecency, of protests ranging through the whole gamut of abuse, of the figures' defence and reprieve, and finally of their partial mutilation after the government of Southern Rhodesia had acquired the building, is too well known to be retold here. It is however worth recalling that among the many letters of support there was one from Sir Charles Holroyd, the then Director of the National Gallery, which contained the view that 'the sculptor has expressed ideas in a way unusually suitable to the material in which he has worked, and both ideas and workmanship harmonise with the building.' There is also a postscript[1] which states that 'the work is too serene and reverent to be in any way improper.' Here at least we have a generous appreciation of the qualities inherent in most of the large carvings; their need to be seen in an architectural or open-air setting, and their sculptural quality springing from a respect for the carver's technique, and the 'reverence'

[1]The letter was printed in *The Times*, 2nd July 1908, and reprinted in Epstein's autobiography, *Let there be Sculpture*, pp. 40 and 41. The postscript, however, is omitted in the latter.

or spiritual content as opposed to the sexual emphasis, and the deliberate intention to shock and wound of which this artist has so often been falsely accused. Several of the other large carvings are already in permanent settings: *Rima*, the memorial to W. H. Hudson in the bird sanctuary in Hyde Park; the figures of *Day* and *Night* (pl. 14) on the Underground station at St. James's Park, which again were threatened with removal and only saved by the intervention of Sir Muirhead Bone; and the recent *Lazarus* now appropriately housed in New College Chapel, Oxford. Of the rest *Genesis* (no. 31 and pl. 15) alone can be shown here and we welcome the opportunity to reconsider this figure dispassionately after a lapse of twenty years and in relation to other works from all the sculpture's periods. One senses the struggle between the carver and the modeller, between a literary idea and its formal expression in sculpture. The literary idea is one which has frequently occupied Epstein, the theme of generation. Here it is expressed in the image of a naked woman, a woman in an advanced state of pregnancy—a subject that is not exactly rare in the pages of art history. But—and this is surely at the bottom of the public's wrath when it was first shown in 1931—it breaks with the traditional treatment of the subject and ideas associated with it over a period of nearly two thousand years. The torso is immense, it appears all the greater because the material is dazzling white marble, and for this embodiment of the idea of birth a pure Nordic type has not been chosen. Epstein, no less than Picasso or Derain or Modigliani or Moore, has drawn inspiration from the art of other civilisations in the ethnographical departments of museums here and abroad.[1] This fertilising influence

[1]Epstein has one of the finest private collections of negro art in existence which includes the well-known *Brummer* head and

was successfully assimilated in the very important group of smaller carvings which, there is little doubt, will be regarded by posterity as the most significant British sculpture of the century in the years before the first world war. Epstein himself regards them as the result of the influence of primitive art.

These works were done in the period of two years, from 1912 to 1914, during which he concentrated on carving and did not make any portraits. He had met Picasso, Brancusi and Modigliani in Paris when he went there in 1912 to supervise the erection of the Oscar Wilde memorial tomb in the Père Lachaise cemetery[2] and on his return he settled at Pett Level near Hastings. The stimulus of these fresh contacts in Paris was reinforced by his friendship with the philosopher T. E. Hulme[3] and with the members of the Vorticist movement under the leadership of Wyndham Lewis, editor and chief contributor to *Blast*, the movement's journal. Two of Epstein's drawings were reproduced in the first issue but he was not among the signatories of the manifesto which appears in this number. This connection with the Vorticists was, in his own words, a flirtation but not a marriage.

During this productive and experimental phase he

the splendid group from New Guinea which was recovered from the bottom of a lake and which he has described with feeling in his autobiography, p. 218.

[2]We learn from the recently published book of letters to the art critic Robert Ross, who was Wilde's executor, that in 1908, eight years after Wilde's death, Ross received an anonymous gift of £2,000 for a suitable monument to be erected over Wilde's grave at Père Lachaise. The only condition attached to the gift was that Epstein should be the sculptor of the monument. (See *Robert Ross, Friend of Friends*. Edited by Margery Ross, London, 1952.)

[3]T. E. Hulme, who was killed in the first world war, had finished a book on Epstein but the manuscript was destroyed with him and no notes of any kind have survived.

carved the marble *Mother and Child* (pl. 7) now in the Museum of Modern Art, New York, three groups of birds (see no. 7 and pl. 8), and three flenite carvings (see pl. 4); and he produced the poignant plaster *Cursed be the day wherein I was born*[1] in which the influence of Negro sculpture is clearly seen. He also began the notable *Venus* (pl. 5) which is the most ambitious work of this period and sculpturally one of the most satisfying. As in the marble group of doves the theme is generation, a glorification of nature's reproductive process, which was later to reach its final expression in *Genesis* But here there is a delicacy in the design, a poise, a rhythm and flow in the relation of the masses and a timelessness (in spite of the facial mask borrowed from primitive art) which makes this one of the landmarks of British sculpture. Another masterly invention of this period is the *Rock Drill* (no. 8 and pl. 6). Familiar in his youth with these instruments on the building sites in New York he created from their image a prophetic symbol of the relentless power of the machine age and a portent, as clear as certain examples of Kandinsky's art, of the fury of metal that was soon to be unleashed on the western front. The thorax like a radiator, the face a visor, the arm a crankshaft, give the impression of an inhuman, machinelike figure 'carrying within itself its progeny, protectively ensconced.' Even here the idea of generation is again introduced.

With the outbreak of war and the disintegration of the Vorticist movement Epstein turned again to portraiture. Before the war there had been a small number

[1]Unfortunately the present owners of this carving and of the three flenite carvings cannot be traced. One of the flenites was sold when the John Quinn collection was dispersed in New York. The other two were last exhibited in the Leicester Galleries in 1933.

of bronzes which at the distance of nearly half a century assert themselves with ever greater authority. Even if they reflect the sculptor's admiration for Rodin, they have with their smooth surfaces and the spareness of the forms an emergent personal style, an assurance and a fine sense of design which proclaim themselves in such works as *Nan* (no. 3), the first version of *Euphemia Lamb* (no. 2 and pl. 3), and the *Irish Girl*[1] (pl. 10). There is too, even on the smaller scale of the heads, a monumentality and also an austerity which was later to be lost with the greater animation of the surfaces.

With the close of his experimental period of carving on the outbreak of war Epstein's portraiture took on a new quality. This resulted from the discipline of his two years' carving, as the *Iris Tree* (no. 9) clearly shows, and from a growing interest in the character of the sitter; and from this aim to achieve a conjunction of formal beauty and expressive modelling came such striking pieces as the *Admiral Lord Fisher* (no. 10 and pl. 13), the mask of *Mrs. Epstein* (no. 11), the full bust with the draped head and shoulders of the same sitter (no. 12, and pl. 11), and the *Mask of Meum* (no. 13 and pl. 12) with its suggestion of Buddhist art.

The war did not interfere with Epstein's work. His first exhibition[2] at the Leicester Galleries, where he has exhibited ever since, was in February and March of 1917. In October of that year Private Jacob Epstein was one of 'a group of artists serving with His Majesty's Forces' whose work was shown at the same galleries. But Epstein's ebullient nature and vigorous personality

[1]Formerly in the possession of Mr. Walter Taylor. Present owner unknown.

[2]This was the second public exhibition of his work. The first had been held in December 1916 and January 1914 at the Twenty One Gallery, York Buildings, Adelphi.

chafed beneath army discipline and he was soon released from military service. On one occasion he was seen at the Café Royal with two Guards officers who were subsequently reprimanded. Their name was Sitwell.

It was also during the war that Epstein began the first of his large life-size figures in bronze. This was the *Christ* in which there is the emphasis on head and hands, indicative of a growing concentration on emotive details.[1] The unorthodox treatment of the subject—it was in fact a portrait of the composer Bernard van Dieren—was so far removed from the traditional representation of Christ that the usual uproar followed.

Far more successful in this category of life-size bronzes and among the best in the sculptor's whole *oeuvre* are the *Visitation* (no. 24 and pl. 16), and the *Madonna and Child* (pl. 18) of 1926 and 1927. Here the fusion between sculptural ideals and the emotional romantic treatment has produced a perfect balance. Criticism for once was stilled. This conception of the Madonna was inspired by the Indian woman Sunita, and her son posed for the Christ Child. This however implies not a stylised borrowing from Indian art but a predilection for the negro and oriental types which have so often stirred the sculptor's Jewish blood. An Italian model was the inspiration for the new *Madonna and Child* which ranks among the great figure compositions, combining majesty with tenderness and summarising all that is best in Epstein's work.

There remain the later busts and portraits so well represented here. He has given us rulers, artists, intellectuals, politicians, men of action, women of beauty and fashion, models from the stage and studio, and childhood in all its moods and phases. The future writers

[1]Epstein's frequent inclusion of the hands in his compositions and his remarkable skill in their depiction as subsidiary indications of character can be studied in this exhibition.

of English history will inevitably turn to these more than to the work of any other portraitist, whether in paint or bronze, for illustrations of the personalities of the past half century. But there is one drawback in the portraiture of the great: too often their sittings are too short and too few.

On the whole the male portraits are the more successful. There is greater scope in the male head for concentration on character, and it is the thinkers and creative artists especially for whom the sculptor seems to have an instinctive sympathy. The *Einstein* (no. 34) has a Rembrandtesque suggestion of thought. In *Rabindranath Tagore* (no. 25 and pl. 23) there is the grave nobility of an Old Testament prophet and in *Vaughan Williams* (no. 52 and pl. 22) a rather British solidity and forthrightness. In his women Epstein finds other qualities—tragedy and frailty in the *Weeping Woman* (no. 19), a superb flamboyance and vitality in the robust model *Isobel* (no. 33 and pl. 21) and restraint and sensibility in the slender *Morna* (no. 39 and pl. 20). For children Epstein has always had intense feeling. He can scale down his dynamic touch to suggest the egg-shell brittleness of the skull of a newly-born infant (no. 1) and he depicts the various stages and aspects of childhood without a trace of sentimentality (nos. 14, 15, 29 and pl. 28, 55 and 57). Technically the later works show a further development of interest in the surface quality of the bronze. The clay is handled with immense bravura. The feeling for texture is almost painterly, so is the increasing use of light and shade. Sometimes the bronze is fluent like molten lava, sometimes crisp and hard as frozen snow. If sometimes we are too conscious of the wrinkles of an aged brow or the smoothness of young bosom, we never lose the sense of life.

'It takes courage to remain a sculptor' Epstein once wrote. This exhibition is a triumphant vindication of his own courage in the face of unjustifiable hostility and stupid prejudice. 'I rest silent in my work' is another of his sayings—the only prefatory words he allowed to appear in the catalogue of the first of his long series of exhibitions at the Leicester Galleries. That was in 1917, and what was said thirty-five years ago in a spirit of defiance remains today as an expression of the innate simplicity and modesty of a great artist in his seventy-second year, who asks no more than—and can confidently expect—a favourable verdict from posterity.

PHILIP JAMES

BIOGRAPHICAL NOTE

1880 Born of Russian-Polish parents in Hester Street, East Side, New York.

1888-1900 Made many drawings of New York life and Jewish types, and illustrated *The Spirit of the Ghetto* by Hutchins Hapgood. Began sculpture at night classes under George Grey Barnard.

1902 Hapgood's book published. Used the fees for the illustrations to pay his fare to Paris. Studied first at the *Ecole des Beaux Arts* and then at Julian's.

1905 Moved to London. Took a studio at 219 Stanhope Street, Camden Town. Visited New York but returned at once and took a studio at Fulham.

1907 Commissioned to carve eighteen figures for the British Medical Association's building in Agar Street, Strand, London. Moved to Cheyne Walk.

1908 Acute controversy in the press about the carvings for the B.M.A. building. Received his first portrait commissions.

1911 Commissioned to carve the tomb of Oscar Wilde for the Père Lachaise cemetery, Paris.

1912-13 In Paris for the erection of the Wilde Tomb. Met Picasso, Brancusi, Modigliani and Paul Guillaume. Returned to England and settled at Pett Level, near Hastings, where he carved *Venus*, three groups of birds, three flenite carvings, the marble *Mother and Child* and *Cursed be the Day Wherein I was Born.*

1913 Original member of the London Group, where *Rock Drill* (in plaster) was first exhibited. First one-man show at the Twenty One Gallery, Adelphi, London.

1917 *Venus* exhibited at the first Leicester Galleries exhibition.

1919 *Christ*, begun in 1917, completed.

1925 *Rima*, the memorial to W. H. Hudson, begun in Epping Forest in 1924, completed and unveiled in Hyde Park.

1926 *The Visitation* executed in Epping Forest.

1927 *Madonna and Child*, begun in 1926 in London, completed. Visited America where he executed three portraits. One-man show in New York.

1928-29 *Day* and *Night*, carvings for the new Underground Headquarters building, 55 Broadway, Westminster.

1930-31 Made a series of drawings for the Old Testament.

1931 *Genesis*, begun in 1929, completed.

1933 Painted a series of watercolours of Epping Forest. This was followed by a series of flower paintings.

1935 The carving *Behold the Man* first exhibited. The Southern Rhodesian Government acquired the British Medical Association's building and announced that the statues were to be removed. Further protests in the press secured their reprieve. Sickert resigned from the Royal Academy, because the President refused to sign a petition against their removal.

1937 Owing to partial decay of stonework, the statues were mutilated. *Consummatum Est* completed and exhibited.

1938 Made a series of drawings for Baudelaire's *Les Fleurs du Mal.*

1939 *Adam*, begun in 1938, completed.

1941 *Jacob and the Angel.*

1943 *Girl with the Gardenias.*

1945 *Lucifer.*

1949 *Lazarus.*

1951 *Youth Advances*: (now in Manchester City Art Gallery) commissioned in 1950 by the Arts Council for the Festival of Britain 1951, exhibited at the South Bank Exhibition. *Madonna and Child* begun for a site on the north side of Cavendish Square, London, owned by the Convent of the Holy Child Jesus.

SHORT BIBLIOGRAPHY

The abbreviated form in which two of these books is referred to in the catalogue is given in brackets after the title

DIEREN, Bernard van. *Epstein*, London (John Lane), 1920

EPSTEIN, Jacob. *Let there be Sculpture* (*Autobiography*), London (Michael Joseph) 1940

HASKELL, Arnold. *The Sculptor Speaks* (*Haskell*), London (Heinemann), 1931

POWELL, L. B. *Jacob Epstein*, London (Chapman and Hall), 1932

WELLINGTON, Hubert. *Jacob Epstein* (one of the series *Contemporary British Artists:* ed. by Albert Rutherston) London (Ernest Benn), 1925

PLYMOUTH CITY ART GALLERY

November 22 to December 14 1952

The Arts Council regrets that, owing to the difficulties of transport and for other reasons, catalogue numbers 3, 7, 18, 24, 31, 34, 36, 40, 41, 43, 44, 47 and 58 cannot be included in the exhibition.

REPLACEMENTS

14. PEGGY-JEAN ASLEEP
Bronze. 1920
Lent by the Viscountess Harcourt

30. STUDY FOR 'NIGHT'
Bronze, height 12". 1928
Lent by Mr. John H. Pethybridge

32. ESTHER
Bronze. 1930
Lent by the Leicester Galleries

ADDITIONS

80. ORIEL
Bronze. 1931
Lent by Mr. Herbert H. Marks

81. DR. CHAIM WEIZMANN
Bronze. 1934
Lent by Mr. Alexander Margulies

82. The Rt. Hon. WINSTON CHURCHILL
Bronze. 1947
Lent by the sculptor

83. STUDIES OF BABIES
Black chalk, $14\frac{1}{2}'' \times 11\frac{1}{2}''$. 1902
Lent by Mrs. K. E. Garman

84. STUDIES OF BABIES
Black chalk, $18\frac{1}{2}'' \times 11\frac{1}{2}''$. 1902
Lent by Mrs. K. E. Garman

CATALOGUE

Measurements are not ordinarily given as, unless otherwise stated the works are life-size.

*Plate numbers refer to the illustrated supplement to this catalogue**.

1. HEAD OF AN INFANT

Bronze. 1907

Lent by the Sculptor

2. EUPHEMIA LAMB [Plate 3]

Bronze. 1908

Lent by the Tate Gallery

This bust is not included in the catalogue of works printed in *Haskell*, but appears, under the date given above, in the catalogue of Epstein's first exhibition at the Twenty One Gallery in 1913.

Another full bust of the sitter was formerly in the Eumorfopoulos collection and is illustrated in *Van Dieren*, plate 27.

3. NAN

Bronze. 1909

Lent by the Tate Gallery

Nan Condron, a gypsy model (see also no. 6).

4. MRS. McEVOY

Bronze. 1910

Lent by Mrs. A. Bazell

Mary Spencer Edwards, the wife of Ambrose McEvoy (1878-1927) the artist.

5. MRS. CLIFTON

Bronze. 1911

Lent by the Leicester Galleries

**Price 3s. 6d. or, by post, 3s. 10d. from The Arts Council, 4 St. James's Square, London, SW1*

The sitter was the first wife of Arthur Clifton, director of the Carfax Gallery.

'It was at the Westminster [School of Art] that he [Sickert] met Madeline Knox, afterwards Mrs. Clifton, who was a pupil. In 1904 he had proposed starting an etching class, but only received two applications, of which hers was one. They decided to start a school together, and a year later 'Sickert and Knox' opened a class for etching at 208 Hampstead Road.' *The Life and Opinions of Walter Richard Sickert* by Robert Emmons (Faber and Faber, 1942) p. 138.

6. DREAMER

Bronze, height 12". 1911.

Lent by Mr. W. A. Evill

The model for this bronze was Nan Condron (see no. 3). There is also a small bronze sketch for this work.

7. TWO DOVES [Plate 8]

Marble, length 2' 4". 1913

Lent by the sculptor

Three groups of birds were carved while the artist was at Pett Level.

Ezra Pound wrote in *The Egoist* (16th March 1914) of one of them that it was 'placid with an eternal placidity existing in the permanent places . . . last evening I watched a friend's parrot outlined against a hard grey-silver twilight. That is a stupid way of saying I had found a new detail or a new correlation with Mr. Epstein's stone birds. I saw anew that something masterful had been done. I got a closer idea of a particular kind of decision.'

8. THE ROCK DRILL [Plate 6]

Bronze, height 2' 4". 1913

Lent by the sculptor

'It was in the experimental pre-war days of 1913 that I was fired to do the rock-drill, and my ardour for machinery (short-lived) expended itself upon the purchase of an actual drill, second-hand, and upon this I made and mounted a machine-like robot, visored, menacing, and carrying within itself its progeny, protectively ensconced. Here is the armed, sinister figure of today and tomorrow. No humanity, only the terrible Frankenstein's monster we have made ourselves into. . . . Later I lost my interest in machinery and discarded the drill. I cast in metal only the upper part of the figure.' *Autobiography*, p. 70.

9. IRIS TREE

Bronze. 1915

Lent by Mr. Alfred Wolmark

The sitter was the daughter of Sir Herbert Beerbohm Tree (1855-1917), the actor-manager. The same treatment of the hair was adopted in the 1907 portrait of *Romilly*, son of Augustus John.

10. ADMIRAL LORD FISHER [Plate 13]

Bronze. 1915

Lent by the Imperial War Museum

'Fisher had an extraordinary appearance. His light eyes, with strange colours, were set in a face like parchment ivory, and his iron grey hair was cut short and bristled on his head. He was short but had the appearance of combative sturdiness. In posing he was tireless.' *Autobiography*, p.105.

11. MRS. EPSTEIN WITH EARRINGS

Bronze. 1916

Lent by Manchester City Art Gallery

'The serenity and inward calm is there, and from the point of view of style, the simplicity is that achieved by antique sculpture.' *Autobiography*, p. 116.

12. MRS. EPSTEIN WITH MANTILLA [Plate 11]
Bronze. 1918
Lent by Sir Alec Martin
'The work was unhurried and brooded over and the drapery was worked with great care.' *Autobiography*, p. 116.

13. MASK OF MEUM [Plate 12]
Bronze. 1918
Lent by Mr. Alfred C. Bossom, M.P., F.R.I.B.A.
The sitter was Meum Lindsell-Stewart.

14. PEGGY-JEAN ASLEEP
Bronze. 1920
Lent by the sculptor
The daughter of the sculptor, born 1918.
'The little Peggy-Jean was a real source of inspiration. I never tired of watching her, and to watch her was, for me, to work from her. To make studies in clay of all her moods; and when she tired and fell asleep, there was something new to do, charming and complete.' *Autobiography*, p. 203.

15. PUTTI
Bronze. 1921
Lent by Mr. J. P. Cochrane
Double head of Peggy-Jean.

16. LILIAN SHELLEY
Bronze. 1921
Lent by the Corporation of Glasgow (Burrell Collection)

17. KATHLEEN
Bronze. 1921
Lent by the Contemporary Art Society
The sitter was Kathleen Garman (see also no. 37).

18. JACOB KRAMER
Bronze. 1921
Lent by The Tate Gallery
The sitter was born in the Ukraine in 1892, and settled in England 1900. He studied at Leeds and the Slade School and exhibited at the New English Art Club. The bust was to have been used for the figure of St. John in a group, the *Descent from the Cross*, but this work was not carried out (see also no. 19).
'The Leeds painter, Kramer, was a model who seemed to be on fire. He was extraordinarily nervous. Energy seemed to leap into his hair as he sat, and sometimes he would be shaken by queer tremblings like ague. I would try to calm him, so as to get on with the work.' *Autobiography*, p. 113.

19. WEEPING WOMAN
Bronze. 1922
Lent by Leicester Museum and Art Gallery
The model for this bust, which was intended for a group, the *Descent from the Cross* (see also no. 18), posed for the painter Whistler in her youth.

20. STUDY OF TWO ARMS [Plate 9]
Marble, length 3'. 1923
Lent by Mr. Eric W. Campion
Epstein has described this carving as . . . 'the hand of woman resting tenderly in the hand of man' . . .

21. DOLORES
Bronze. 1923
Lent by Manchester City Art Gallery
In all, four portraits were made from this colourful and fantastic model between 1921 and 1923. This is the last of the series.

22. R. B. CUNNINGAME GRAHAME
Bronze. 1923
Lent by Aberdeen Art Gallery
The sitter was a close friend of W. H. Hudson. With Sir Muirhead Bone and Holbrook Jackson, he was Epstein's chief supporter in the negotiations which resulted in the commission for *Rima*, the Hudson Memorial in Hyde Park.

23. JOSEPH CONRAD
Bronze. 1924
Lent by Sir Muirhead Bone
'Conrad had a demon expression in the left eye, while his right eye was smothered by a drooping lid, but the eyes glowed with a great intensity of feeling. The drooping, weary lids intensified the impression of brooding thought. The whole head revealed the man who had suffered much. A head set on shoulders hunched about his ears. When he was seated, the shoulders gave the impression of a pedestal for the head. His gnarled hands were covered with woollen mittens and his habit of tugging at his beard when in conversation or in thought gave me the idea of including the hands in the bust, but Conrad recoiled from so human a document.' *Autobiography*, p. 92.

23a. THE SERAPH
Bronze. 1924
Lent by Lady Mayer

24. THE VISITATION [Plate 16]
Bronze, height 5' 5". 1926
Lent by The Tate Gallery
This figure was intended for a group, to be called *The Visitation*, and was first exhibited as *A Study*.

25. RABINDRANATH TAGORE [Plate 23]
Bronze. 1926

Lent by Mr. Alexander Margulies
The writer and philosopher (1861-1941).

26. HEAD OF THE MADONNA
Bronze. 1927
Lent by Mr. Alexander Margulies
The model was Sunita, an Indian woman who, with her son Enver (see no. 27) posed for the *Madonna and Child* (see pl. 18) from which this head was cast.

27. HEAD OF THE CHRIST CHILD
Bronze 1927
Lent by Mrs. K. E. Garman
From the *Madonna and Child* (see pl. 18). The model was Enver, son of the Indian woman, Sunita (see no. 26).

28. PAUL ROBESON
Bronze. 1927
Lent by Mr. Alexander Margulies
This bust of the singer of negro spirituals was made, together with the busts of Professor John Dewey and Professor Franz Boas, on a short visit to the United States.

29. THE SICK CHILD [Plate 28]
Bronze. 1928
Lent by Mr. Arnold Haskell
The artist's daughter, Peggy-Jean, aged 10.
'Twenty years ago I would have simplified the hair of the child into what critics call "true sculpture", while today I find a rhythm in the hair of each individual head that I must capture.' *Haskell*, pp. 61-2.

30. STUDY FOR 'NIGHT'
Plaster, height 12". 1928
Lent by the sculptor
At the instigation of the architect Charles Holden,

Epstein was commissioned to carve two groups above the doors of the new Underground Headquarters building at 55 Broadway, Westminster. He took for his subjects *Day* and *Night* and worked through the winter of 1928-29 while the building itself was still being completed (see pl. 14).

31. GENESIS [Plate 15]
Marble, height 5′ 4″. 1929-31
Lent by Mr. Alfred Bossom, M.P., F.R.I.B.A.
'I mean to express by this work the feeling of "In the Beginning", the commencement of things.' *Haskell*, p.72. The philosopher, T. E. Hulme has commented, in his book *Speculations* (edited by Herbert Read and published by Routledge and Kegan Paul, 1924, p.107), on Epstein's earlier drawings of subjects connected with birth. The quotation is equally apt in the case of this figure. He writes of 'the tendency to abstraction, the desire to turn the organic into something hard and durable, is here at work, not on something simple, such as you get in the more archaic work, but on something much more complicated. It is, however, the same tendency at work in both. Abstraction is much greater in the second case, because generation, which is the very essence of all the qualities which we have here called organic, has been turned into something hard and durable as a geometrical figure itself.'

32. ESTHER
Bronze. 1930
Lent by The Tate Gallery

33. ISOBEL [Plate 21]
Bronze. 1931
Lent by the City of Kingston-upon-Hull
A studio model.

34. EINSTEIN
Bronze. 1933
Lent by The Tate Gallery
'In 1933 rumours of the intended assassination of Einstein caused his flight to England. He left Belgium and was a refugee under Commander Locker Lampson's care, at a camp near Cromer. . . . Einstein appeared dressed very comfortably in a pullover with his wild hair floating in the wind. His glance contained a mixture of the humane, the humorous and the profound. This was a combination which delighted me. He resembled the ageing Rembrandt. . . . I could have gone on with the work. It seemed a good start but, as so often happens, the work had to be stopped before I had carried it to completion.' *Autobiography*, pp. 94-5.

35. BERNARD SHAW
Bronze. 1934
Lent by Roland, Browse and Delbanco
At Shaw's insistence the original portrait was a full bust. In the present more satisfactory second version the head only was used and was set at a slightly different angle.

36. LOUISE [Plate 26]
Bronze. 1934
Lent by Mrs William Cash

37. KATHLEEN
Bronze. 1935
Lent by Mrs. Edward Hulton
The sitter was Kathleen Garman (see also no. 17).

38. HAILE SELASSIE, EMPEROR OF ABYSSINIA [Plate 25]
Bronze, height 3′ 10″. 1936
Lent by Mr. F. H. Lowe
Impressed by the Emperor's costume and attracted by

his 'fine, even feminine' hands, the sculptor decided to make a half-length portrait which he considered unfinished.

39. MORNA [Plate 20]
Bronze. 1936
Lent by the sculptor
Morna Stewart, a Scottish friend of Epstein's daughter, Peggy-Jean. She wrote a play called *Traitor's Gate* which was produced at the Duke of York's Theatre in 1938.

40. POLA
Bronze. 1937
Lent by Mr. W. Lionel Fraser, C.M.G.

41. CHIA PI
Bronze. 1942
Lent by Mr. John Christopherson

42. GIRL WITH THE GARDENIAS
Bronze, height 6′ 5″. 1943
Lent by Aberdeen Art Gallery

43. THE RT. HON. ERNEST BEVIN
Bronze. 1945
Lent by The Tate Gallery
Secretary of State for Foreign Affairs from 1945 until March 1951.

44. LUCIFER [Plate 24]
Bronze, height 10′ 4″. 1945
Lent by the City of Birmingham Museum and Art Gallery

45. AFRICAN MOTHER AND CHILD
Bronze. 1946
Lent by Mr. D. G. Ells
This mother and child and the two figures in the following group were intended for a composition, *Slave Hold*, which was not completed.

46. GROUP FOR 'SLAVE HOLD'
Bronze. 1946
Lent by the sculptor

47. GROUP OF SIX NUDE STUDIES
Plaster for bronze. 1946
Lent by the sculptor
Part of a group of eighteen bronzes exhibited at the Leicester Galleries in 1947

48. KITTY
Bronze. 1947
Lent by the sculptor

49. NO EXHIBIT

50. ESTHER [Plate 27]
Bronze. 1949
Lent by the sculptor

51. PANDIT JAWAHARLAL NEHRU
Bronze. 1949
Lent by the sculptor
Prime Minister of India. An earlier and unfinished version of this head exists.

52. RALPH VAUGHAN WILLIAMS [Plate 22]
Bronze. 1950
From the Arts Council Collection
Composer, born 1872.

53. PROFESSOR BLACKETT
Bronze. 1950
Lent by Professor P. M. Blackett, F.R.S.
Professor of Physics, Manchester University. Awarded Nobel Prize for Physics, 1948.

54. MARCELLA
Bronze. 1950

Lent by the sculptor
A portrait of Marcella Barzetti, the Italian pianist, who posed for the *Madonna and Child*, 1951 (see pl. 19).

55. ANN
Bronze. 1950
Lent by the sculptor

56. MADONNA AND CHILD
Lead, height 2′ 2″. 1951
Lent by Mr. Louis Osman, F.R.I.B.A.
The Madonna and Child (see pl. 19) for which this is a maquette, has now been cast in lead (13′ 6″ high). The vertical columnar effect is enhanced by a contrast in the treatment of the Virgin's robe, which consists of a cloak, naturalistically modelled in the manner of *Lazarus's* grave clothes (see pl. 17) and below it a skirt falling in rigid, stylised folds.
The group will be erected on the bridge between two buildings on the north side of Cavendish Square, London, the property of The Convent of the Holy Child Jesus. These buildings (nos. 11 and 12) were part of a quartet of Palladian houses built just before 1771.

57. JUDITH FAITH MARGULIES
Bronze. 1951
Lent by Mr. Alexander Margulies

58. ELIZABETH
Silver. 1951
Lent by the sculptor

59. SOMERSET MAUGHAM
Bronze. 1951
Lent by Mr. Somerset Maugham

DRAWINGS

60. MOTHER AND CHILD
Pencil and wash, $11\frac{7}{8}'' \times 7\frac{3}{4}''$. 1903 or 1904
Lent by Mrs. K. E. Garman

61. DRAWING FOR 'CALAMUS'
Ink and wash, $12\frac{1}{8}'' \times 7\frac{3}{4}''$. 1903 or 1904
Lent by Mrs. K. E. Garman
This drawing and nos. 62 and 63, were inspired by Walt Whitman's *Calamus*, a group of thirty-nine poems which first appeared in the third edition of *Leaves of Grass*, published by Thayer and Eldridge of Boston in 1860. They should not be confused with the series of letters to a young friend, Peter Doyle, which was published, under the same title, after Whitman's death.
Bernard Shaw wrote to Robert Ross on March 13th, 1905: 'By the way there is a young American sculptor named Jacob Epstein, of 219 Stanhope Street, N.W. (therefore poor), who has come to London with amazing drawings of human creatures like withered trees embracing. He wants to exhibit them at Carfax, which is to him the centre of real art in London. He has a commendatory letter from Rodin, and when I advised him to get commissions for busts of railway directors, he repudiated me with such utter scorn that I relented and promised to ask you to look at his portfolio. It is a bad case of helpless genius in the first blaze of youth; and the drawings are queer and Rodinesque enough to be presentable at this particular moment. If you feel disposed to be bothered with him for ten minutes send him a card and he'll call on you. There may be something in him. . . .' *Robert Ross, Friend of Friends*, edited by Margery Ross (Jonathan Cape, 1952), pp. 111-12.

62. DRAWING FOR 'CALAMUS' [Plate 1]
Black ink, 10″ × 4¾″. 1903 or 1904
Lent by Mrs. K. E. Garman

63. DRAWING FOR 'CALAMUS'
Ink and wash, 14⅛″ × 9″. 1903 or 1904
Lent by Mrs. K. E. Garman
This, and the three drawings above, were executed in Paris.

64. NAN
Black ink, 15″ × 9¾″. 1906
Lent by Mrs. K. E. Garman
Nan Condron (see also nos. 3 and 6).

65. STUDY FOR 'MATERNITY'
Pencil, 20″ × 13¾″. 1907 or 1908
Lent by Mrs. K. E. Garman
A study for one of the statues on the British Medical Association's building, Agar Street, Strand (see pl. 2).

66. MOTHER AND CHILD
Blue ink, 20⅞″ × 13⅞″. 1910
Lent by the sculptor

67. YOUNG GIRL
Pencil, 19⅞″ × 15⅛″. 1910
Lent by the sculptor

68. STUDY FOR SCULPTURE
Red chalk, 20″ × 14⅞″
Lent by the sculptor

69. DRAWING FOR 'MADONNA AND CHILD
Pencil and watercolour, 22¾″ × 17⅛″. 1926 or 1927
Lent by Mrs. K. E. Garman
(See pl. 18.)

70. PIETA
Pencil, 21⅞″ × 17½″. 1928

Lent by Mrs. K. E. Garman

71. STUDY FOR SCULPTURE GROUP
Pencil and watercolour, 22½″ × 17½″. 1928
Lent by Mrs. K. E. Garman

72. KATHLEEN
Pencil, 22″ × 18″. 1928
Lent by Mr. Theodore Garman
Kathleen Garman (see also nos. 17 and 37).

73. THEODORE GARMAN
Pencil, 16¾″ × 13⅛″. 1930
Lent by Mrs. K. E. Garman
The painter (born 1924) as a child.

74. STUDY FOR 'THE LAST SUPPER'
Pencil and watercolour, 19″ × 15″. 1930
Lent by Mrs. K. E. Garman

75. THE PATRIARCH'S BLESSING
Pencil and watercolour, 17⅜″ × 22½″. 1930
Lent by Mrs. K. E. Garman
This, and the following drawing, were part of a series illustrating the Old Testament.

76. SHADRACH, MESHACH AND ABEDNEGO
Pencil and watercolour, 22¾″ × 17½″. 1931.
Lent by Mrs. K. E. Garman

77. MODEL RESTING
Black chalk, 18″ × 17½″. 1931
Lent by Mrs. K. E. Garman

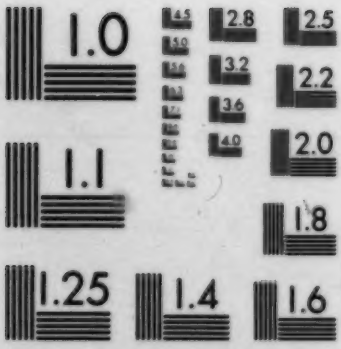
78. RECLINING MALE NUDE
Pencil and watercolour, 17¼″ × 22½″. 1937
Lent by Mrs. K. E. Garman

79. PREGNANT NEGRESS
Pencil, 17¼″ × 22½″. 1941
Lent by Mrs. K. E. Garman

INDEX TO LENDERS

ABERDEEN ART GALLERY 22, 42
ARTS COUNCIL COLLECTION 52
BAZELL, Mrs. A. 4
BIRMINGHAM, City Museum and Art Gallery 44
BLACKETT, Professor 53
BONE, Sir Muirhead 23
BOSSOM, Alfred C. 13, 31
CAMPION, Eric W. 20
CASH, Mrs. William 36
CHRISTOPHERSON, John 41
COCHRANE, J. P. 15
CONTEMPORARY ART SOCIETY, The 17
ELLS, D. G. 45
EPSTEIN, Jacob
1, 7, 8, 14, 30, 39, 46-48, 50, 51, 54, 55, 58, 66-68
EVILL, W. A. 6
FRASER, W. Lionel 40
GARMAN, Mrs. K. E. 27, 60-65, 69-71, 73-79
GARMAN, Theodore 72
GLASGOW, City Art Gallery (The Burrell Collection) 16
HASKELL, Arnold 29
KINGSTON-UPON-HULL, City of 33
HULTON, Mrs. Edward 37
IMPERIAL WAR MUSEUM, The 10
LEICESTER ART GALLERY 19
LEICESTER GALLERIES, The 5
LOWE, F. H. 38
MANCHESTER, City Art Gallery 11, 21
MARGULIES, Alexander 25, 26, 28, 57
MARTIN, Sir Alec 12
MAUGHAM, W. Somerset 59
MAYER, Lady 23a
OSMAN, Louis 56
ROLAND, BROWSE and DELBANCO, Messrs 35
TATE GALLERY, The 2, 3, 18, 24, 32, 34, 43
WOLMARK, Alfred 9

21x



MICROCOPY RESOLUTION TEST CHART
NATIONAL BUREAU OF STANDARDS-1963-A

AN EXHIBITION HELD AT THE TATE GALLERY

25th SEPTEMBER – 9th NOVEMBER

EPSTEIN

BOOK OF ILLUSTRATIONS

including a number of works not exhibited

THE ARTS COUNCIL OF GREAT BRITAIN

1952

FOREWORD

This book of illustrations is a supplement to the catalogue of the Arts Council's retrospective exhibition of the work of Epstein held at the Tate Gallery from September to November in 1952. It is also something more, in that it includes a number of important works in American collections and some of the larger carvings and bronzes in this country which were necessarily omitted either owing to the heavy cost of transport or because they were permanently fixed in architectural settings. All periods of the sculptor's development are represented, from one of the hitherto unpublished drawings done in Paris before Epstein's arrival in this country, down to one of the most recent portrait busts.

Thanks are due for permission to reproduce these photographs not only to the lenders who have so generously contributed to the exhibition, but also to the owners of works not exhibited — Miss Sally Ryan; Mr Ralph Chait; the Museum of Modern Art, New York; the Convent of the Holy Child Jesus, Cavendish Square; The Warden of New College, Oxford; the London County Council; and London Transport Executive.

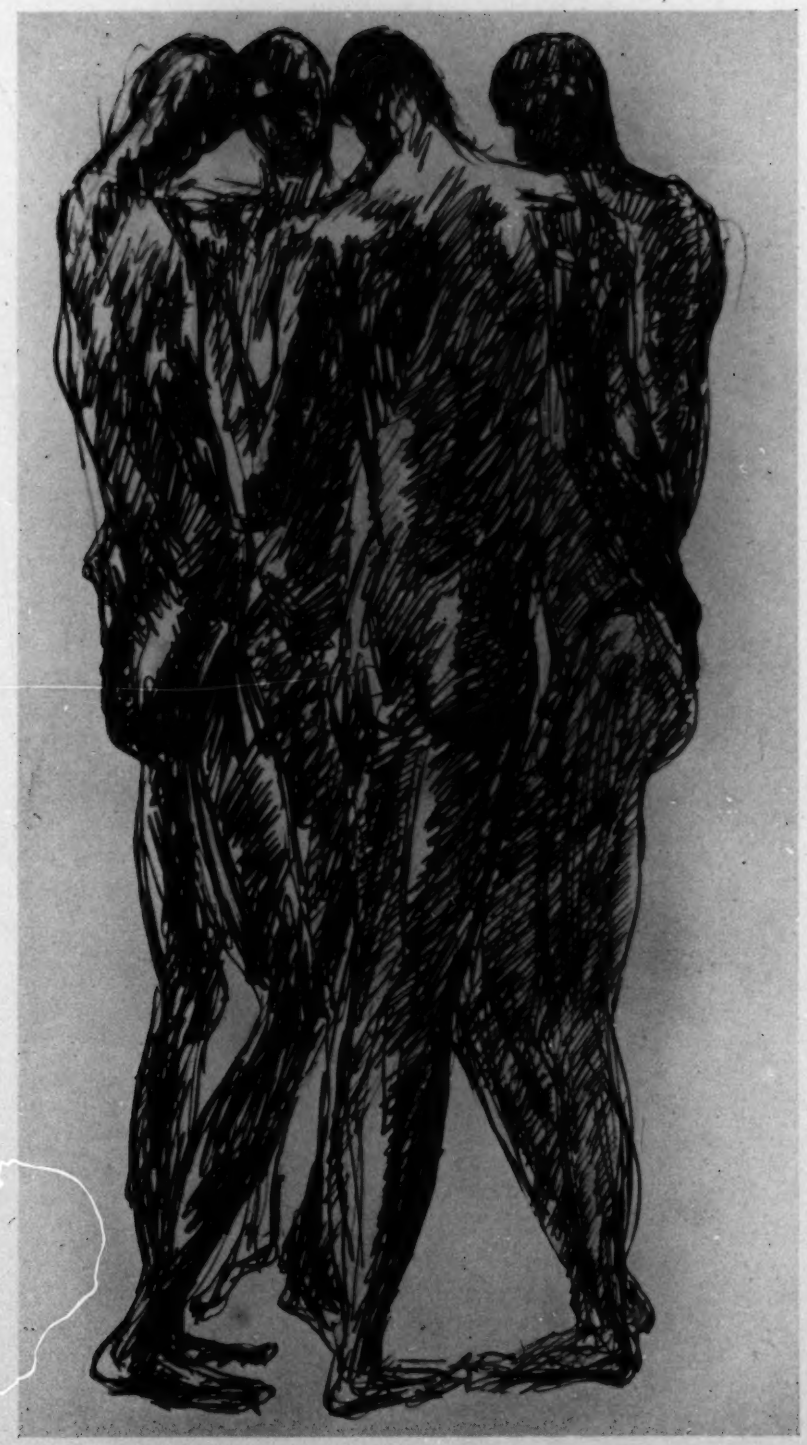
Mr Oliver Brown of the Leicester Galleries has been a constant source of advice and help and has lent many of the photographs. Acknowledgement is also gladly made to the following photographers, Miss Ida Kar (frontispiece), Mr Helmut Gernsheim (Plate 24), Mr F. L. Kenett (Plates 3, 6, 8, 11, 12, 17 [detail] and 22), Mr Paul Laib (Plates 13, 14, 16, 20, 21, 25, 26 and 28) and Mr R. Wilson (Plate 19).

The number in brackets following the title of each plate is that under which the work will be found in the full catalogue.

PHILIP JAMES

INDEX TO PLATES

JACOB EPSTEIN	*Frontispiece*	GENESIS (31)	*Plate No.* 15
DRAWING FOR 'CALAMUS' (62)	*Plate No.* 1	THE VISITATION (24)	16
MATERNITY (*not exhibited*)	2	LAZARUS (*not exhibited*)	17
EUPHEMIA LAMB (2)	3	MADONNA AND CHILD, 1927 (*not exhibited*)	18
CARVING IN FLENITE (*not exhibited*)	4	MADONNA AND CHILD, 1951 (*not exhibited*)	19
VENUS (*not exhibited*)	5	MORNA (39)	20
THE ROCK DRILL (8)	6	ISOBEL (33)	21
MOTHER AND CHILD (*not exhibited*)	7	RALPH VAUGHAN WILLIAMS (52)	22
TWO DOVES (7)	8	RABINDRANATH TAGORE (25)	23
STUDY OF TWO ARMS (20)	9	LUCIFER (44)	24
IRISH GIRL (*not exhibited*)	10	HAILE SELASSIE, EMPEROR OF ABYSSINIA (38)	25
MRS EPSTEIN WITH MANTILLA (12)	11	LOUISE (36)	26
MASK OF MEUM (13)	12	ESTHER (50)	27
ADMIRAL LORD FISHER (10)	13	THE SICK CHILD (29)	28
NIGHT (*not exhibited*)	14		



1. DRAWING FOR 'CALAMUS' (62) Black ink, 10″×4¾″. Paris, 1903–4
Lent by Mrs K. E. Garman

2. MATERNITY (not exhibited)
Stone, 1907–8

One of eighteen figures for the British Medical Association's building, Agar Street, Strand

Opposite: 3. EUPHEMIA LAMB (2), detail, Bronze, 1908
Lent by the Tate Gallery

5. VENUS (not exhibited) Marble, 1912
Collection of Mr Ralph Chait, New York

Opposite:
4. CARVING (not exhibited)
Flenite, 1912
Present owner unknown

6. THE ROCK DRILL (8) Bronze, 1913 *Lent by the sculptor*

7. MOTHER AND CHILD (not exhibited) Marble, 1913 *Museum of Modern Art, New York*

8. TWO DOVES (7) Marble, 1913 *Lent by the sculptor*

9. STUDY OF TWO ARMS (20) Marble, 1923

Lent by Mr Eric W. Campion

10. IRISH GIRL (not exhibited) Bronze, 1911 *Present owner unknown*

11. MRS EPSTEIN WITH MANTILLA (12) Bronze, 1918 *Lent by Sir Alec Martin*

12. MASK OF MEUM (13) Bronze, 1918 *Lent by Mr Alfred C. Bossom, M.P., F.R.I.B.A.*

13. ADMIRAL LORD FISHER (10) Bronze, 1915 *Lent by the Imperial War Museum*

14. NIGHT (not exhibited) Stone, 1928–9.
(*Photographed before erection*)

London Transport Headquarters,
55 Broadway, Westminster, S.W.1

Opposite:
15. GENESIS (31) Marble, 1929–31

Lent by Mr Alfred C. Bossom, M.P., F.R.I.B.A.

16. THE VISITATION (24)
Bronze, 1926
Lent by the Tate Gallery

17. *Left:* LAZARUS (not exhibited) Stone, 1949
New College Chapel, Oxford

Right: Detail

18. MADONNA AND CHILD (not exhibited) Bronze, 1927
Collection of Miss Sally Ryan, New York

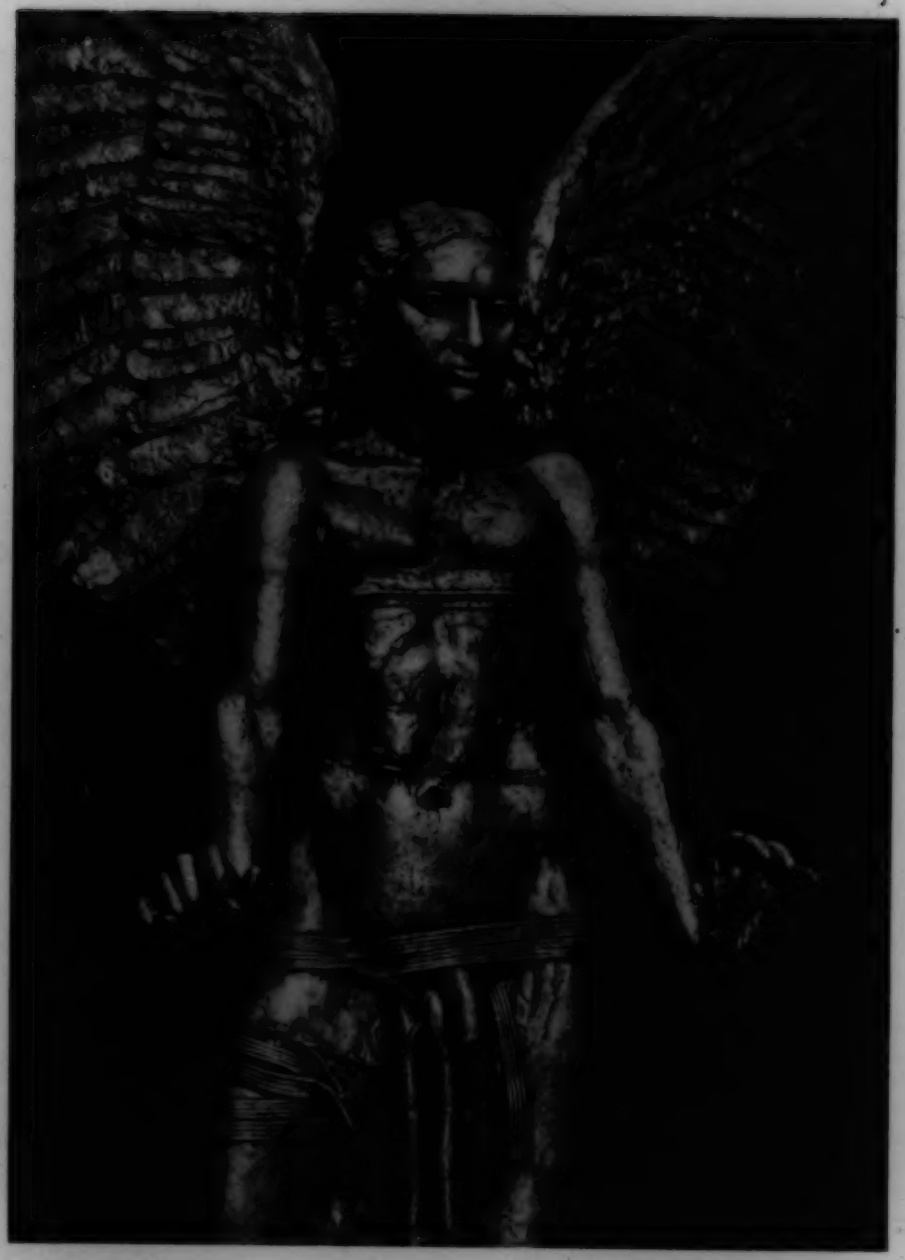
19. MADONNA AND CHILD, detail (not exhibited) Plaster, 1951
Subsequently cast in lead and to be erected on the buildings of the Convent of the Holy Child Jesus, Cavendish Square, W.1

20. MORNA (39) Bronze, 1936 *Lent by the sculptor*

21. ISOBEL (33) Bronze, 1931 *Lent by the City of Kingston-upon-Hull, from the Ferens Art Gallery*

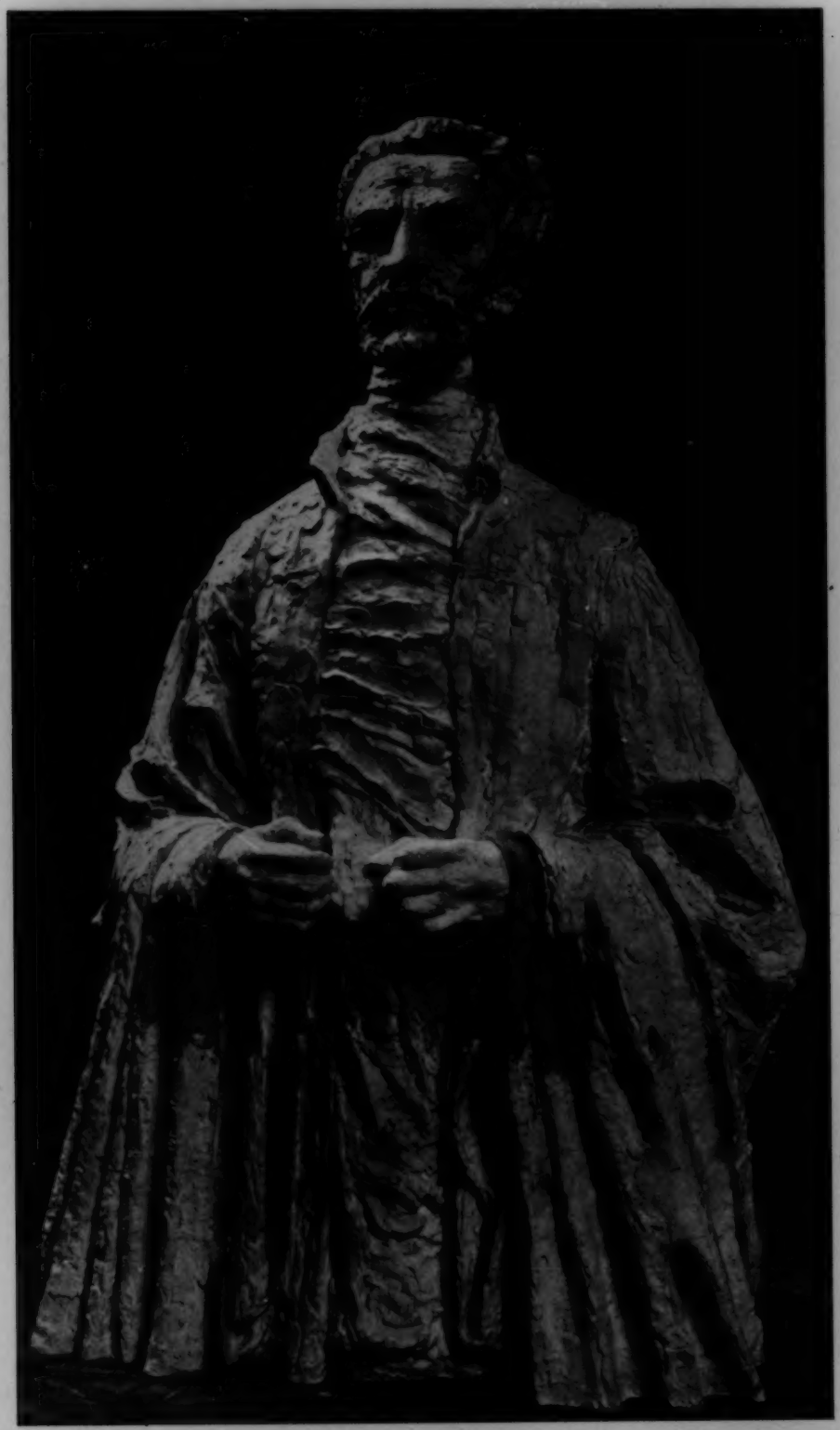
22. RALPH VAUGHAN WILLIAMS (52) Bronze, 1950 *The Arts Council Collection*

23. RABINDRANATH TAGORE (25) Bronze, 1926 *Lent by Mr Alexander Margulies*



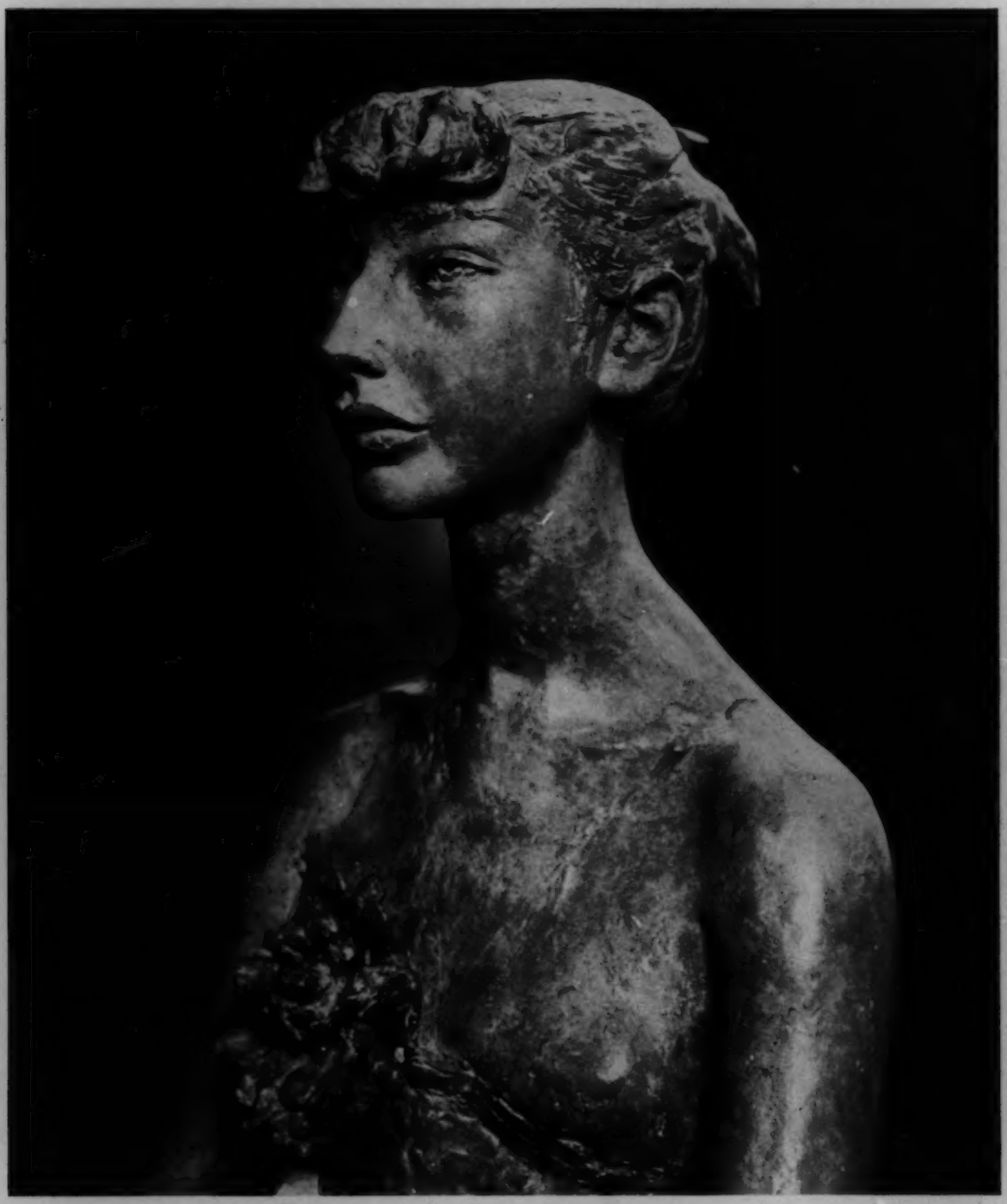
24. LUCIFER (44), detail
Bronze, 1945 *Lent by the City of Birmingham Museum and Art Gallery*

Opposite:
25. HAILE SELASSIE, EMPEROR OF ABYSSINIA (38) Bronze, 1936.
(*Photographed before casting*) *Lent by Mr F. H. Lowe*



26. LOUISE (36) Bronze, 1934

Lent by Mrs William Cash



27. ESTHER (50) Bronze, 1949 *Lent by the sculptor*

28. THE SICK CHILD (29) Bronze, 1928 *Lent by Mr Arnold Haskell*